

T H E C L E V E L A N D M U S E U M O F A R T

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Approximately 200 works of art acquired by The Cleveland Museum of Art in 1975 will be displayed in the 16th annual Year in Review exhibition which opens at the Museum February 3, 1976 for viewing through March 7.

"Although this year's exhibition is smaller than most previous ones," states Museum director Sherman E. Lee, "it contains a number of works of exceptional interest and importance."

Two of the most significant of these are large cubist paintings by Pablo Picasso and Georges Braque. Picasso's Harlequin with Violin (Si Tu Veux), described by Dr. Lee as a "key monument in the development of cubism," was executed in 1918 during a period when Picasso was creating scenery and costumes for the Ballets Russes and when theater figures--Harlequins, Pierrots, musicians and dancers--frequently were subjects of his work.

Braque's Guitar and Bottle of Marc on a Table of 1930--a colorful still life related in style to the Picasso work--is the first large-scale classic cubist work by the artist to enter the Museum's collection. Another painting of the same period, Braque's The Crystal Vase of 1929, was given to the Museum this year by Alexandre Rosenberg, the son of Braque's long-time dealer, the late Paul Rosenberg. "With the addition of these works to our developing collection of 20th-century art," says Dr. Lee, "cubism--the seminal artistic movement of this century--can be seen here at its best."

(more)

2-year in review

Another important painting acquired last year is the Birth of St. John by Juan de Flandes (ca. 1480-1519), an Hispano-Flemish artist who was court painter to the Spanish sovereigns Ferdinand and Isabella. The richly colored interior scene, considered one of the artist's best works, is one of three panels believed to have come from an altarpiece depicting the life of St. John.

Four works were added to the Museum's collection of 17th-century Dutch painting, notably a large landscape by Simon de Vlieger and a seascape by his pupil, the celebrated marine painter Willem van de Velde II, the latter a gift of Mr. and Mrs. Noah L. Butkin. The Butkins also presented the Museum with a fine Dutch mannerist painting by Jacob Duck and two landscapes by the early 19th-century French painters Georges Michel and Jean Victor Bertin. Another important acquisition was Landscape with Hay Wain, a panoramic view of the Hudson River valley by Worthington Whittredge, a leading 19th-century American landscape painter.

Among the principal additions to the collection of sculpture is the Bust of a Lady, a realistically detailed portrait in marble by the 19th-century French sculptor Jean-Baptiste Carpeaux. An equally impressive work--and a remarkable feat of metal casting--is a bronze vase lavishly embellished with dolphins and human figures, designed around 1700 by the Florentine Baroque sculptor Massimiliano Soldani. An early Renaissance religious work, a painted and gilded marble tabernacle relief, executed in northern Italy around 1500, incorporates Christian iconography with classical design and decorative motifs.

A number of other Italian Renaissance works were acquired last year: a handsome marble sculpture of the Christ Child, given by Mr. and Mrs. Germain Seligman of New York, several fine bronze statuettes, and an ornate bronze doorknocker by the Paduan sculptor Riccio (Andrea Briosco), the latter a gift of Mr. and Mrs. Severance A. Millikin.

(more)

3-year in review

A group of African tribal sculptures, including masks, drums, fetish figures, and other objects, was a gift from Katherine C. White.

"Although significant works of ancient art are increasingly difficult to obtain," says Dr. Lee, "last year the Museum acquired a superb example of Greek black-figured pottery--an extremely well preserved hydria or water vessel made around 520 B.C."

Of particular importance are the additions to the oriental department. Augmenting the small but growing collection of early Chinese ceremonial bronzes are a hsien or cooking vessel from the late Shang Dynasty (circa 1000 B.C.), and a hu or round-bellied wine vessel dating from the late Chou Period (fifth-fourth century B.C.).

Important from both an historic and artistic standpoint is an incised stone panel from a Chinese sarcophagus of the early T'ang Dynasty (618-907). The panel's designs of elegant court attendants are similar to the reliefs on the stone panels of the tomb of the Princess Yung Tai (circa 706), displayed in the recent exhibition of archaeological finds from the People's Republic of China.

Another T'ang Dynasty object of unusual interest is a beautifully painted hanging scroll, dated about 900, depicting the Buddha and two attendant dieties. The only comparable work in a Western collection is in the Museum of Fine Arts, Boston.

Prominent among the Japanese art works acquired last year is the powerfully carved wooden figure of Enno Gyoja, a seventh-century Buddhist mountain priest. The figure, dating from the late 13th century, has no peer outside Japan. A masterpiece of early 19th-century Japanese ink painting is the White Prunus, a hanging scroll by Yamamoto Baiitsu.

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4-year in review

To the collection of Indian art has been added a rare work from ninth-century Kashmir: a fifteen-inch-high bronze representation of the eleven-headed Buddhist diety, Avalokiteśvara, the Lord of Compassion. It is, according to Dr. Lee, "an image of striking originality and beauty, as well as an extraordinary example of bronze casting."

Among the large number of prints and drawings accessioned last year is a sensitive etching by Rembrandt, Portrait of a Boy in Profile. Another significant acquisition is a large chiaroscuro woodcut, Hercules and Cacus, dated 1588, by the Dutch artist Hendrick Goltzius. Gifts from The Print Club of Cleveland include a particularly fine impression of an early engraving by Albrecht Dürer, The Little Courier, and a 1915 etching in the cubist idiom by Pablo Picasso entitled Man with a Guitar. Forty-four woodblocks cut by Lyonel Feininger were a gift to the Museum from Feininger's sons.

The photography collection was extended with works by such masters of the medium as Paul Strand, Edward Weston, Walker Evans, and Frederick H. Evans.

The exhibition, which is free to the public, is installed in the Museum's special exhibitions gallery on the second floor. Gallery talks on the exhibition will be given at 1:30 p.m. everyday except Monday from Wednesday, February 4, through Tuesday, February 10. The Museum is closed on Mondays.

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